Piano and song recital : Adda Heyssen and Eva Cattaneo

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PIANO AND SONG RECITAL.
ADDA HEYNSSEN AND EVA CATTANEO.

Those compatriots of mine who did not wend their way to the London Theatre Studio on Friday last the 9th inst. to hear Miss Adda Heynssen and Miss Eva Cattaneo in their piano and song recital, missed a real musical treat.

Miss Heynssen opened the programme with a Chaconne by Heinrich Graun (1755) followed by Mozart's G major Sonata and it was apparent from the very start that the listener was in presence of a pianiste of the highest order. Miss Heynssen is the possessor of an accomplished technique which she, however, as a true artist, uses as a means to an end only. Her powers and sense of interpretation, in many passages, touch the poetical and nowhere was this more apparent than in her playing of Schumann's "Kinderscenen" which includes his famous "Träumerei" and which was played with a feeling I have rarely heard before.

It would be ungrateful to conclude this short appreciation of Miss Heynssen's performance without mentioning her prowess as a composer also. Both the half-dozen songs and the two sketches for the pianoforte, (the first delightfully rendered by Miss Cattaneo) which flow from her pen, are compositions of no mean order; they make great demands on both singer and accompanist as far as technique is concerned, being at the same time most melodious in character and to me personally, appear to be of Griegian inspiration.

It is, of course, superfluous for me to extoll Miss Cattaneo's powers as a singer. She is well known to the Colony where she, on numerous occasions, has delighted us with her warm and beautiful soprano. I would say, however, that I have heard Miss Cattaneo on occasions when she had to suit her songs to a particular audience, whereas on Friday evening last, she was able to give vent to her interpretation of works of varied character, which all the more revealed her fine musical sense and feeling.

Altogether a most enjoyable and delightfully refreshing evening at the shrine of Saint Cecilia in these days when so much so-called music comes to us through the ether.

W.P.

LE CERCLE GENEVOIS.

Le premier juin 1914, une trentaine de Genevois se réunissaient à Londres pour commémorer le centenaire de l'entrée de Genève dans la Confédération suisse.

A cette réunion, il fut décidé de se retrouver chaque année en décembre, autour de la "Marmite," pour célébrer l'Escalade de 1602.

C'est ainsi que pendant vingt-cinq ans, fut fêtée régulièrement à Londres, par un dîner, ce que les chroniques de l'époque appellent la "miraculeuse délivrance de la Cité de Genève;" en décembre 1938 pour marquer l'occasion du ving-cinquième anniversaire, le dîner d'Escalade fut suivi d'une danse, dont le succès fut complet.

Il parut dès lors normal, après ces nombreuses années et pour faciliter la tâche des organisateurs, d'établir une base définitive pour ces réunions, en créant un modeste cercle genevois; celui-ci fut définitivement constitué ces jours passés, lors du 125me anniversaire de "Genève Suisse."

L'idée des fondateurs ne fut point de créer une nouvelle société, venant ainsi accroître le nombre déjà fort respectable des associations suisses de notre grande ville, mais tout bonnement d'assurer de façon stable et pratique la continuité de ces réunions.

Les statuts indiquent clairement que le "Cercle Genevois" a pour but unique de célébrer régulièrement les anniversaires de l'Escalade et du 1er juin. Pour en faire partie en qualité de membre actif, le sexe masculin est de rigueur! de même, il est nécessaire d'être Genevois ou d'origine genevoise, d'avoir vécu plusieurs années à Genève, ou, notez-le bien, d'avoir servi dans les troupes genevoises; sont membres passifs, les Genevoises d'origine ou par alliance, ce qui leur donne la faculté d'assister à certaines réunions du cercle. Il est très évident que celui-ci en groupant les Genevois de Londres, leur permettra aisément de continuer à commémorer les dates historiques si chères à tous "ceux de Genève," et dans le sein de la colonie suisse.

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